

edward johnson building  
faculty of music  
university of toronto



STEPHEN SAVAGE

PIANIST

WALTER HALL

WEDNESDAY, OCTOBER 17, 1979

8 P.M.

## PROGRAM

Sonata in E flat, Op.31, No.3

LUDWIG VAN BEETHOVEN

Allegro

Scherzo: Allegretto vivace

Menuetto: Moderato e grazioso

Presto con fuoco

Written in 1802, the year of the Heiligenstadt Testament, Op.31 No 3 is a work of optimism and youthful vitality, a reaction, perhaps, to the tragic proportions of the preceding Sonata in D minor. Some may see in the Allegro a kind of determination, suggestive of a deliberate will to cope with life. Whatever the motivation, its atmosphere of brightness and bouyancy derive from an ingenious application of rhythmic motives and a wonderfully controlled sense of harmonic direction.

A masterful Scherzo built on staccato effects takes the place of the usual slow movement. The Menuetto which follows recalls the graceful dignity of a bygone age at the same time as its Romantically-cast melody and splendid leaps in the Trio point to the future. All traces of wistfulness are erased by the irrepressible and jubilant frolics of the finale.

Monody

ROGER SMALLEY

Born in 1943, Roger Smalley studied at the Royal College of Music, London, and later with Stockhausen in Cologne. As a pianist he is an outstanding interpreter of contemporary keyboard music. His compositions reveal a phenomenal inventive capacity restrained by highly organized structural means.

Monody (1971-72) is scored for piano with live electronic modulation. The pitches played on the piano are picked up by one or more microphones, passed to a small synthesizer where they are ring modulated with a sine-wave and then amplified over two loudspeakers. The frequency of the sine-wave is determined by an electronic keyboard controlled by the pianist, who also manipulates conga drums, large bongos and triangles to create a scintillating tonal palette. In Monody, contrasting areas of rhythmic and dynamic activity are tied together by varied recurrences of the initial melodic cell.

INTERMISSION

Sonata No. 3

MICHAEL TIPPETT

Allegro

Lento

Allegro energico

Sir Michael Tippett (b. 1905) is one of Britain's most successful and versatile composers, and a perceptive essayist. Of the Sonata No. 3, premiered at the 1973 Bath Festival, he comments:

"Part of the pleasure of writing for the solo keyboard is the sense of one performer producing all the necessary sounds... I am stimulated by the duality of the hands and their possible perceptible independence in one compositional direction and aural unity in another.

In Sonata No. 3, with its overall shape fast--slow--fast, the independence of the hands is explored chiefly in the outer fast movements and the unity in the slow middle. The sonata beings with the hands at the farthest possible distance apart, and this physical divergence of the hands to the extreme ends of the keyboard and their return jointly towards the middle became a feature many times repeated."

The Sonata is designed as a single unbroken piece, although the changes of speed and mood are unmistakable. Contrasting materials form the basis of the opening sonata-allegro. The slow movement weaves a gossamer web of sounds from seventeen elaborate chords and their variation at all levels of the keyboard. A brilliant toccata concludes the work.

Sonata in A flat, Op. 110

LUDWIG VAN BEETHOVEN

Moderato Cantabile molto espressivo

Allegro Molto

Adagio ma non Troppo-Fuga: Allegro, ma non Troppo

The serene cantilena with which this sonata begins sets the stage for the impression of spontaneous lyricism which pervades the whole work. Completed in 1821, it is perhaps the most amiable and accessible of Beethoven's late works for piano. Thematic interrelationships are sensed more than heard, as the intertwined rising fourths of the opening phrase run throughout the work in various guises.



The finale is a most strikingly original conception which combines the functions of slow and fast movements in alternation. A plaintive recitative leads to the Arioso, an infinitely touching lament. Then the Fuga, Allegro ma non Troppo but with the same rhythm and motion, follows in the major and moves calmly to its climax. There is an extraordinary modulation to G minor. The Adagio and Fuga are heard again, the latter beginning softly and mysteriously, but growing more forceful until the subject of the fugue blazes forth triumphantly in the home key of A flat.

Notes by Patricia Sauerbrei

#### STEPHEN SAVAGE

British pianist Stephen Savage made his London debut in 1966, and since then has been active as a soloist in recitals throughout Britain- most recently at the Aldeburgh Festival - and in frequent BBC appearances including the prestigious Invitation Concerts. In 1967 Mr. Savage was appointed the youngest Professor at the Royal College of Music, and is the co-director of the Royal College Twentieth Century Ensemble. He is in Canada on a Canada Council grant and will be conducting Master Classes/Workshops at the Faculty of Music on October 19, 22, and 23.

NEXT CONCERT: Saturday, November 3, 1979 at 8 p.m. Walter Hall.  
Faculty Artists Series, second concert.